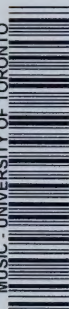


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# THE GHOST OF LOLLYPOP BAY

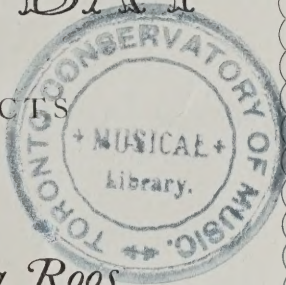
AN OPERETTA IN TWO ACTS

LIBRETTO BY

*Charles O. Roos and Juanita Roos*

MUSIC BY

*Charles Wakefield Cadman*



2538  
11.6.45.

BOSTON: OLIVER DITSON COMPANY

NEW YORK: CHAS. H. DITSON & CO. CHICAGO: LYON & HEALY, INC.

LONDON: WINTHROP ROGERS, LTD.

MADE IN U. S. A.

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# THE GHOST OF LOLLYPOP BAY

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## THE STORY

ISS JEMIMA STEEL (a spinster because of circumstances rather than choice) has established a summer school for girls on the shore of Lollypop Bay. Professor Alvin Flint (a bashful bachelor) has established a similar school for boys on the opposite side of the lake. Social relations between the camps are very restricted, but Professor Flint and his boys are accustomed to call on Miss Steel and her girls in a body. (Some of the boys and girls find these calls very unsatisfactory). Dinah, the colored maid declares she has seen a ghost. This suggests to Mary, Midge, and Molly an idea for enlivening matters when the boys call again. (They hope that during the excitement they may find an opportunity to become acquainted with the boys, Tom, Dick, and Harry, who have shown them some preference). The boys and their professor arrive. A ghost is seen by Miss Steel, who becoming wildly alarmed throws herself into the arms of Professor Flint, causing him to realize that he loves her. The boys and girls stampede in all directions. It now develops that Dinah (who has contracted with Miss Steel to serve as maid for the entire season) has a lover with whom she has quarreled. Her anger has cooled and she longs to return to him. To do this, she determines to break up the school, and her pretence of seeing a ghost was to prepare the way for her own masquerade in ghostly attire. It was she who was seen by Miss Steel, but Mary masquerading at the same time does not know this, nor does Dinah know of Mary's masquerading.

In the second act the students have gathered together again, and Mary and her friends pretend alarm with the rest. Professor Flint sends Tom, Dick, and Harry across the lake for blankets and prepares to guard Miss Steel's camp for the night. Left to themselves, Mary, Midge, and Molly (delighted with the success of their first masquerade) decide to stage another ghost scare. Meanwhile Dinah (believing that a second dose of "ghost fright" will be necessary to break up the camp) plans a second masquerade. While skulking about among the trees, wrapped in sheets, Mary and Dinah discover each other. Alarmed, they run, and entering camp from opposite sides, looking backward, they collide and fall before Professor Flint. As the

## THE GHOST OF LOLLYPOP BAY

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professor is about to unmask them, a third shrouded figure appears, and Professor Flint rushes out in pursuit of the new ghost. In the excitement, Mary and Dinah escape unrecognized. And then, while the horrified students stand aghast, the ghost whom Professor Flint pursued returns, bearing the unconscious form of Professor Flint. Miss Steel appears and makes no secret of her feelings for the professor, as she administers restoratives. Professor Flint, recovering consciousness, sees the "ghost" still standing by and demands his capture. The "ghost" unmask, disclosing Dinah's Marcus, who explains that he had hoped that if he frightened Dinah and then rescued her, she might receive him more kindly. Professor Flint and Miss Steel announce that they are marrying, and combining their schools.





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# THE GHOST OF LOLLYPOP BAY

OPERETTA IN TWO ACTS

*Charles O. Roos and Juanita Roos*

*Charles Wakefield Cadman*

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## CHARACTERS

MISS JEMIMA STEEL, principal of the school	<i>Contralto</i>
MARY, a leading spirit among the students	<i>Soprano</i>
MIDGE } MOLLY } Mary's chums	<i>Soprano</i> <i>Soprano</i>
DINAH, a colored maid	<i>Mezzo Soprano</i>
PROFESSOR ALVIN FLINT, principal of a similar school for boys located across the lake	<i>Baritone</i>
DICK, a leader among the boys of this school	<i>Tenor</i>
HARRY } TOM } Dick's pals	<i>Tenor</i> <i>Baritone</i>
MARCUS ADAM JOHNSON, a middle-aged negro	<i>Speaking part</i>

CHORUS—*The boys and girls of both schools*

## ACT I

SCENE—A girls' summer school camp on Lollypop Bay. Bay is off stage (*R*). At the back left is the front and door of a cabin. Trees (*R*) and (*L*), rustic seats and a swing.

## ACT II

SCENE—The same.





# THE GHOST OF LOLLYPOP BAY

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# THE GHOST OF LOLLYPOP BAY

3

CHARLES O. ROOS  
and  
JUNIATA E. ROOS

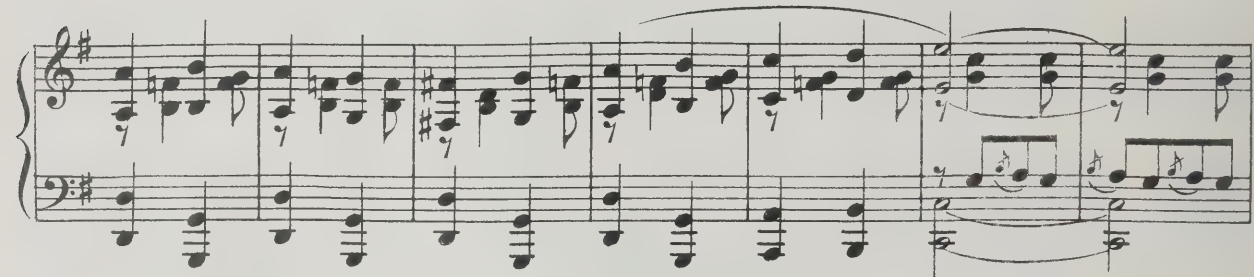
## № 1. OVERTURE

CHARLES WAKEFIELD CADMAN

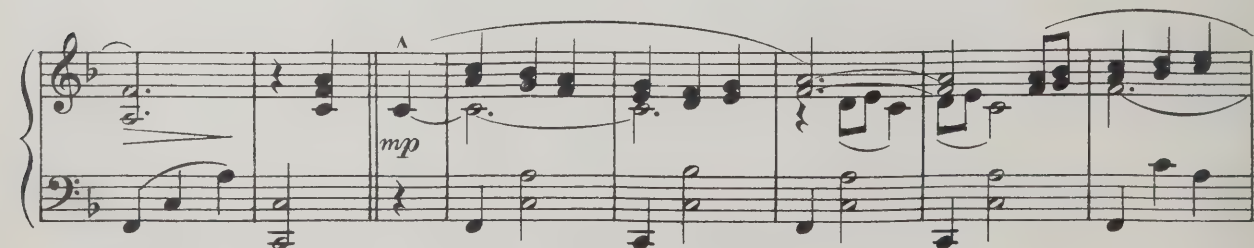
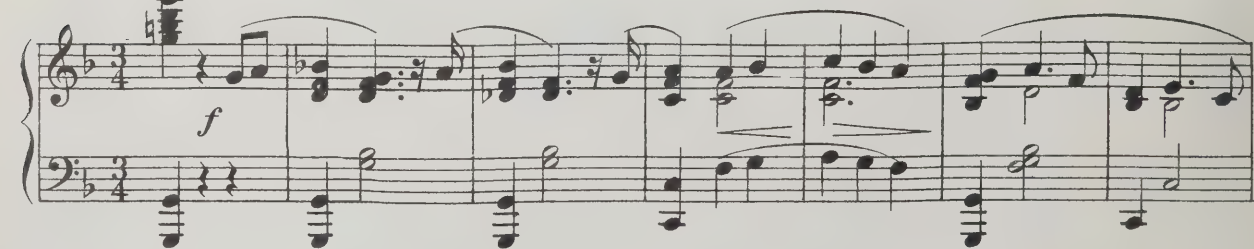
Allegro moderato

PIANO

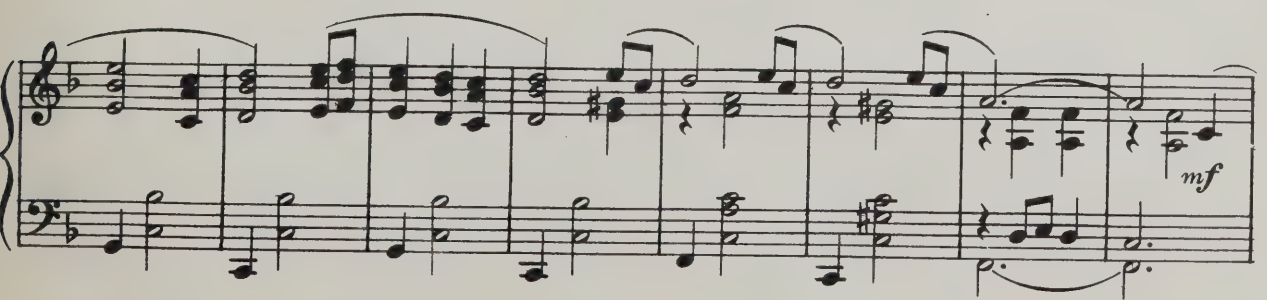
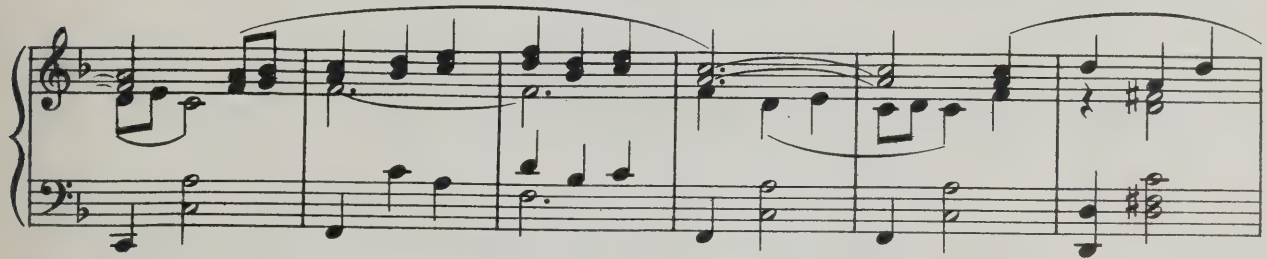
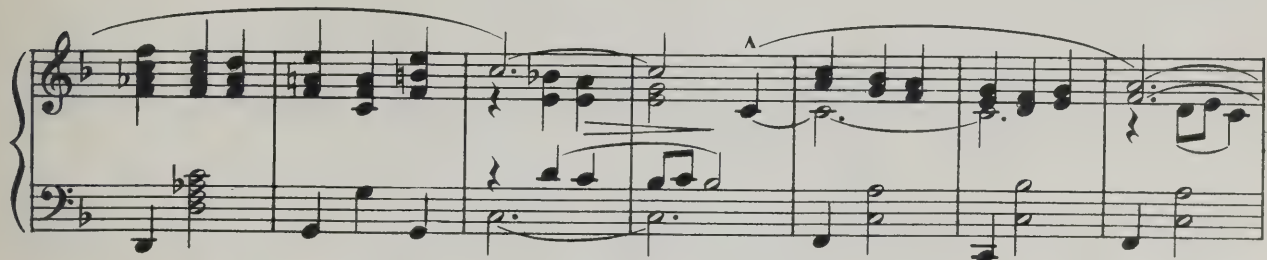
*ff* *mf*



Tempo di Valse







*poco rall.* *a tempo* *cresc.* *poco rall.*

*Con spirito* *f* *mf* *mf* *mf*



*poco rall.* *a tempo* *f* *cresc.*

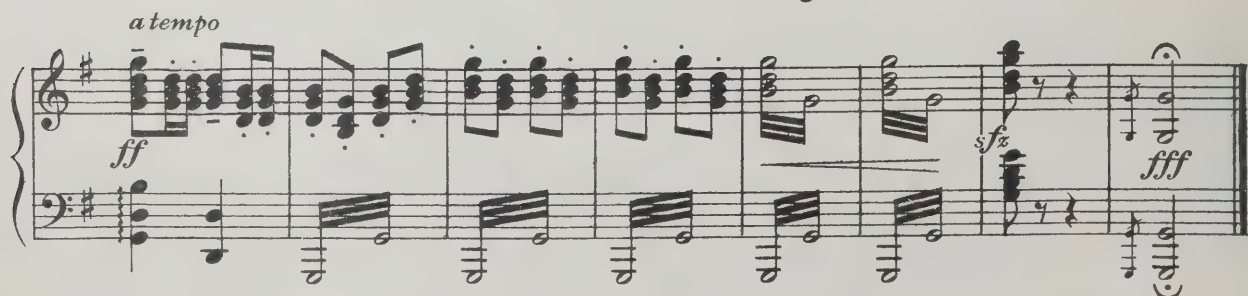
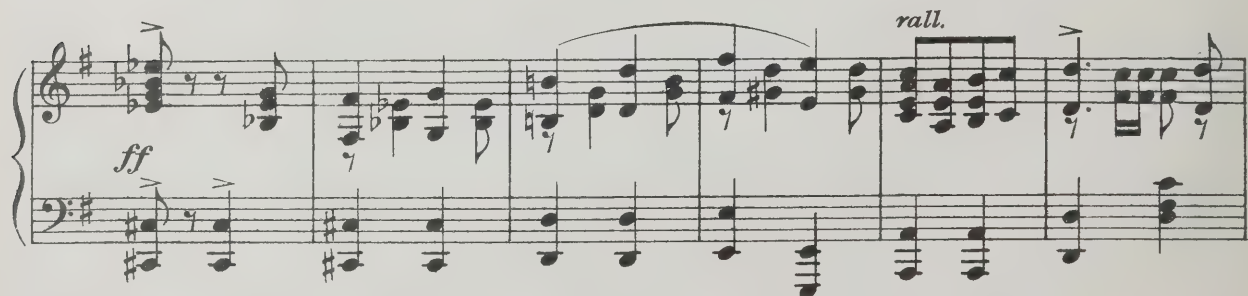
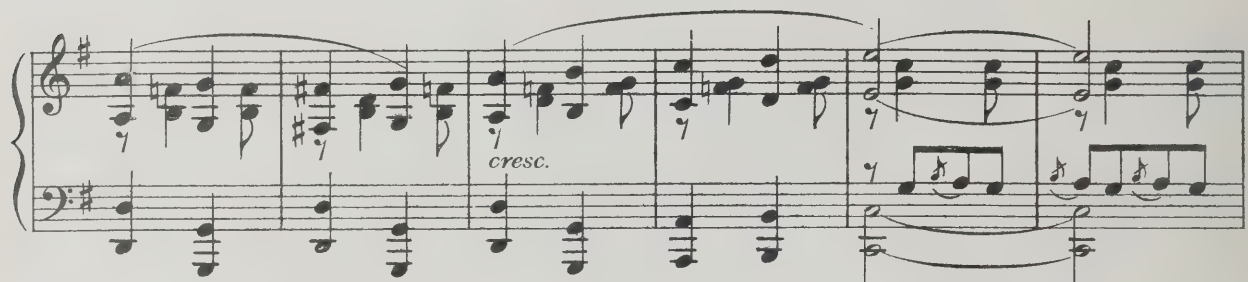
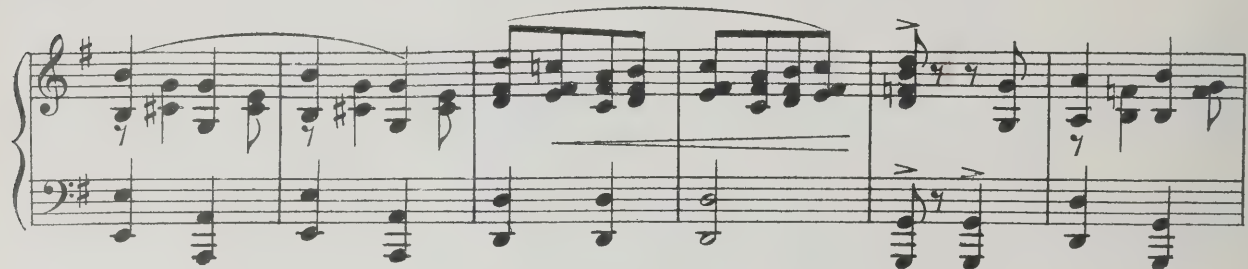
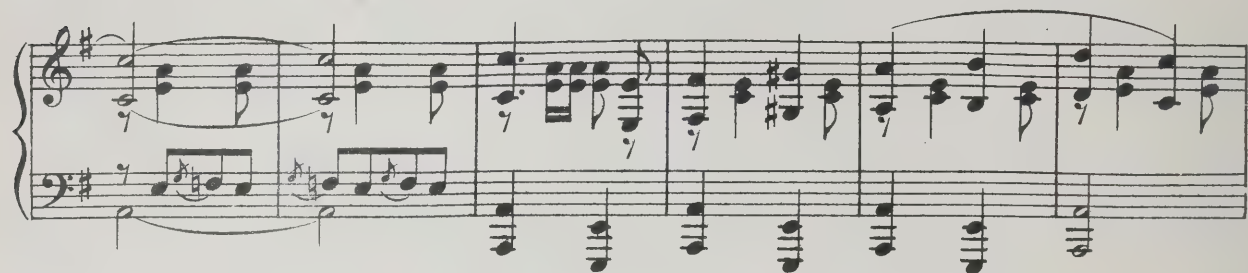
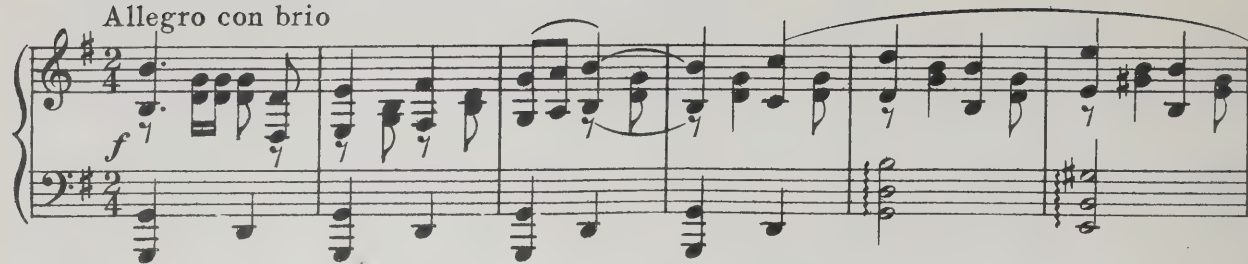
*ff*

*A la Barcarolle* *mp* *p*

*cresc.*

*rall.*

## Allegro con brio





## Act I

## No 2. THE GHOST OF LOLLYPOP BAY

## Opening Chorus

Con spirito

SOPRANO

GIRLS

*mf*

On Lol-ly-pop Bay, On

ALTO

*mf*

On Lol-ly-pop Bay, On

Lol-ly-pop Bay, We tend to our du-ties And nev-er de-lay! Our

Lol-ly-pop Bay, We tend to our du-ties And nev-er de-lay! Our

pro-gram is sched-uled With care ev-'ry day— Eight hours for stud-y, Two

pro-gram is sched-uled With care ev-'ry day— Eight hours for stud-y, Two

hours for play. On Lol-ly-pop Bay, On Lol-ly-pop,

hours for play. On Lol-ly-pop Bay, On Lol-ly-pop,

*mf* (with mock sorrow)

*poco rall.* *a tempo* *f*

Lol-ly-pop Bay! On Lol-ly-pop Bay, On

*poco rall.* *a tempo* *f*

Lol-ly-pop Bay! On Lol-ly-pop Bay, On

*poco rall.* *a tempo* *ffz* *f*



Lol - ly - pop Bay, The sys - tem is per - fect, they say, \_\_\_\_\_ But

Lol - ly - pop Bay, The sys - tem is per - fect, they say, \_\_\_\_\_ But

*poco rall.*  
of - ten we find it quite ea - sy to stray A - way from the rul - ings of

*poco rall.*  
of - ten we find it quite ea - sy to stray A - way from the rul - ings of

*poco rall.*

*a tempo*  
Lol - ly - pop Bay, A - way from the rul - ings of Lol - ly - pop Bay, of

*a tempo*  
Lol - ly - pop Bay, A - way from the rul - ings of Lol - ly - pop Bay, of

*a tempo*  
*f*

*cresc.*

Lol - ly-pop, Lol - ly-pop, Lol - ly-pop, Lol - ly-pop, Lol - - -

*cresc.*

Lol - ly-pop, Lol - ly-pop, Lol - ly-pop, Lol - ly-pop, Lol - - -

*cresc.*

- - ly-pop Bay. \_\_\_\_\_

- - ly-pop Bay. \_\_\_\_\_

*ff*

# № 3. SMILE!

13

Chorus of Girls

Allegro moderato

*mf* GIRLS

1. Keep the hap-py
2. Keep your eyes a -

heart - rhyme, That's the way to do!  
spar - kling; Let your heart smile too!

Sun keeps on a - shin - ing  
To your friends be sun - shine -

All the long day thro';  
That's the way to do!

Send-ing gleam-ing rays down When the skies are  
Bar the gate with laugh - ter, Let no tears come

blue,  
thro';

Find-ing rifts in  
Be the rain-bow

ev-'ry cloud To shine his glad smile thro'.  
of the storm, The sky that's al-ways blue.



*ff*

*f* REFRAIN (unison)

Smile! The world is sad e - nough — And

*f*

smiles are all too few! — Smile! Some

trou - bled heart is need - ing Hap - py smiles from

you! \_\_\_\_\_ Smile! And flash the sil - ver

lin - ing Thro' the storm - y skies. \_\_\_\_\_

Smile till all the world smiles with you, Smil-ing thro' its

tears and sighs! \_\_\_\_\_ 1. \_\_\_\_\_ 2. \_\_\_\_\_ sighs! \_\_\_\_\_

# No 4. OH, POOR LITTLE LASS

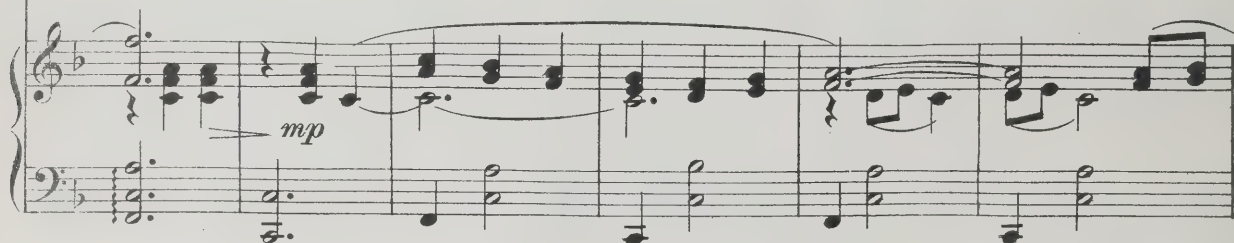
Midge and Girls

Tempo di Valse

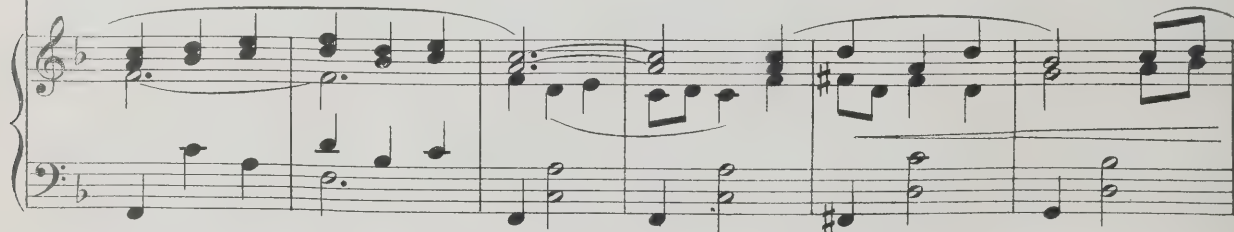


MIDGE

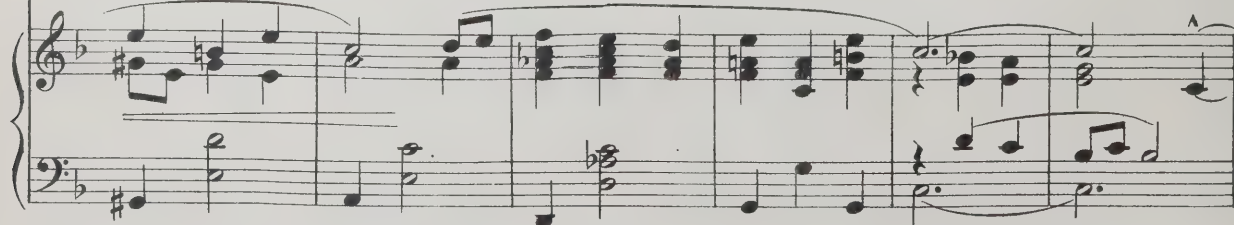
1. It seems that I'm al - ways in wrong, \_\_\_\_\_ That I'm  
2. It just seems I can't be al - low'd \_\_\_\_\_ To \_\_\_\_\_



bound to be mis - un - der - stood! \_\_\_\_\_ The thing that I do, I am  
make one clean score in life's game; \_\_\_\_\_ For smiles I get scowls And all



quite sure to rue; Try hard as I will to be good! \_\_\_\_\_ The  
clean hits are fouts, "Miss Hoo-doo" might well be my name! \_\_\_\_\_ Oh,





signs al-ways read wrong for me, \_\_\_\_\_ And are quite sure to bring me to  
 life is a puz-zle to me, \_\_\_\_\_ I am fill'd with mis - giv-ing and

grief, \_\_\_\_\_ What-e'er road I take Is just one grand mis - take, And  
 doubt! \_\_\_\_\_ I need sym-pa - thy; Do I get it? Not me! Just

*poco rall.* leads to a bro-ken be - lief. \_\_\_\_\_ *mf* CHORUS (GIRLS) *Tempo rubato* *poco rall.*  
 why I have nev-er found out. \_\_\_\_\_ Oh, poor lit - tle lass! 'Tis a

*poco rall.* *L.H.* *mf* *poco rall.*

*a tempo* ter - ri-ble pass To be al-ways so mis-un - der - stood. \_\_\_\_\_ We can-not but

*a tempo*

sigh For we know how you try To be good, good-y - good, oh, so good.

*rall.* Oh, poor lit - tle lass! 'Tis a *a tempo* ter - ri - ble pass To be al - ways so mis - un - der -

stood. We can - not but sigh For we know how you try To be

*poco rall.* 1. good, good-y - good, good-y - good! 2. good, good-y - good.

# № 5. THE BUMBLE-BEE SONG

Mary and Girls

*Allegro moderato*

The piano introduction is in G major, 2/4 time, and consists of four measures. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in the second measure. The piece concludes with a treble clef and a whole note G in the right hand, and a bass clef with a whole note G in the left hand.

MARY *mp*

1. Bold bum-ble-bee On a hon-ey spree  
2. Un - der the trees In the eve-ning breeze

*mp dolce*

The vocal line for Mary is in G major, 2/4 time. The first line of music corresponds to the lyrics '1. Bold bum-ble-bee On a hon-ey spree'. The second line corresponds to '2. Un - der the trees In the eve-ning breeze'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more varied accompaniment in the left hand. A mezzo-piano (*mp*) and dolce dynamic marking is indicated.

Roams from flow'r to — flow'r; —  
Flow - ers sway and — nod; —

The vocal line continues with the lyrics 'Roams from flow'r to — flow'r; —' and 'Flow - ers sway and — nod; —'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a supporting accompaniment in the left hand.



Shy hon - ey - bee Sip - ping dain - ti - ly  
Dain - ty Wild Rose, On her green tip - toes,

Bloom of gar - den bow'r;  
Kiss - es Gold - en - rod;

In sha - dy dells Chime the gay blue-bells  
Gay Daf - fo - dils March - ing up the hills

Tell - ing us 'tis spring;  
Sing of hap - py hearts;

Bold\_ bum - ble - bee      Buzz - es hope - ful - ly      To his  
 Buzz - ing in tune      To the song of June      Bum - ble -

*CHORUS (GIRLS)*  
*rall.*      *mf a tempo*  
 La - dy - love a - wing.      Oh, will you mar-ry me? Will  
 bee his love im - parts.      Will

you my Hon - ey be?      Please share my lit - tle      hon - ey - suck - le

flat!      Or      mid the shin - ing gold - en - glow      Let us

*poco rall.* *a tempo*

seek a lit - tle bun - ga - low! \_\_\_\_\_ Oh, if you say "De-part!" You'll

cause a Bleed - ing - heart. Your sweet - ness sets my buzz - ing heart a -

whirl! \_\_\_\_\_ You are the sweet - est bloom Be -

neath the hon - ey - moon; Say you'll for - get - me - not, my Hon - ey Girl!



# №6. DIS AM NO PLACE FOH A GAL LAK ME

Dinah

Moderato misterioso

*mf*

I suah feels some-thin' in ma

*ff* *mf*

bones, Suah as ma' name is Di-nah Jones!

*mp* *f*

Boo! Dis am a spook-y place! Wish it had neb-ber,—

*p*

*gva basso*.....

know'd ma face! When de dark-'nin' shad-ders fall, "Whoo-

\*) Do not try to sing these notes, but rather portamento, or "slide down," with jazz effect being played on trombone.

*rall.* *a tempo*

oo - oo!" I hears an ole owl call! Oh, Good-ness, Gra-cious, Glo-ry-be! Dis

*rall.* *a tempo* *mf*

*ff* (spoken)

am - no - place foh a gal lak me! Woof!

*fz* *ff*

*mf*

Las' night I had a skeer-some

*mf*

dream, Spook slid down on a white moon - beam,

Who!\_\_\_\_\_ Ma back teeth chat-ter,— Spook had a grin lak a

*mp*

*gr'a basso.....*

big meat plat-ter!— Suah's you born dere's trub-ble come!

*f*

I'se gwine back whar I— come from. Oh, Good-ness, Gra-cious, Glo-ry-be! Dis

*mf*

am no— place foh a gal lak me! Woof!

*(spoken)*

*fz*



# No 7. WHO ARE THE SISTERS OF MISS JOY?

Mary, Midge and Molly

*Allegro giocoso*

Piano introduction in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, starting with a forte (*ff*) dynamic and ending with a fortissimo (*fz*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes.

*mf* MARY

Who are the sis - ters of Miss Joy? Half-sis - ters of Miss Fol - ly? —

*mf* MIDGE

Who are the sis - ters of Miss Joy? Half-sis - ters of Miss Fol - ly? —

*mf* MOLLY

Who are the sis - ters of Miss Joy? Half-sis - ters of Miss Fol - ly? —

*mf*

Piano accompaniment for the first vocal entry, featuring chords and single notes in both hands.

Who put the "pop" in Lol - ly-pop? Ma - ry, Midge and Mol - ly! —

Who put the "pop" in Lol - ly-pop? Ma - ry, Midge and Mol - ly! —

Who put the "pop" in Lol - ly-pop? Ma - ry, Midge and Mol - ly! —

Piano accompaniment for the second vocal entry, featuring chords and single notes in both hands.

Who are the sis - ters of Miss Joy? Half - sis - ters of Miss Fol - ly? \_\_\_\_

Who are the sis - ters of Miss Joy? Half - sis - ters of Miss Fol - ly? \_\_\_\_

Who are the sis - ters of Miss Joy? Half - sis - ters of Miss Fol - ly? \_\_\_\_

Who put the "pop" in Lol - ly-pop? 'Twas Ma - ry, Midge and Mol - ly! *Fine*

Who put the "pop" in Lol - ly-pop? 'Twas Ma - ry, Midge and Mol - ly!

Who put the "pop" in Lol - ly-pop? 'Twas Ma - ry, Midge and Mol - ly!

MARY

Oh,

*ff* *poco rall.*

## 28 Moderato

*mf*

when the cat's a-way      The mice will play,      How\_ ver - y, ver - y  
youth and joy be-long      To June and song      And\_ Eve's ro - man - tic

*mf legato*

jol - ly!      It's an old, old saw, But it's true to - day, To\_  
daugh-ters!      We must now em - bark On a lit - tle lark Tho'

dis - be-lieve is fol - ly!      We strug-ge ev-'ry day To  
sail - ing storm - y wa - ters.      Oh, night's the time for fun - To -

drive the glooms a - way      And of - ten-times we glo - rious - ly suc -  
night has just be - gun      So set your cap of mis - chief on your



ceed;  
head;

But when we fail, a - las! It  
Be - ware! All whom we meet! No

is a fear - ful pass And sym - pa - thy, much sym - pa - thy we  
grass be - neath our feet! For by the Queen of Fol - ly are we

need, And sym - pa - thy, much sym - pa - thy we  
led, For by the Queen of Fol - ly are we

*rall.*

1. need. Oh, led.

*rall.*

2. D.C. al.

D.C. al.

## No 8. THE EVENING DUSK IS FALLING

## SERENADE

Professor Flint and Boys

Tune Uke. Thus

A D F# B

A la Barcarolle (*not too slow*)

*mf*

TENORS *mp*

BASSES *mp*

The eve - ning dusk is fall - ing — O'er

lake and wood-land glade; — The whip-poor-will is call - ing — Thro'

lake and wood-land glade; — The whip-poor-will is call - ing — Thro'

deep of for-est shade; Ah, — how the moonbeams spar-kle — On

deep of for-est shade; Ah, — how the moonbeams spar-kle, spar-kle On

dew - y leaf and blade! — And how the wood-land ech-oes — With our

dew - y leaf and blade! — And how the wood-land ech-oes — With our

joy-ous ser-e - nade, — And how the wood-land ech-oes — With our

joy-ous ser-e - nade, ser-e-nade! And how the wood-land ech-oes — With our



joy - ous ser - e - nade! The

joy - ous ser - e - nade! The

night wind gen - tly sway-ing The green reeds of the brake Sets

night wind gen - tly sway-ing The green reeds of the brake Sets

mir - ror'd stars a - dan - cing Up - on the shin - ing lake; The

mir - ror'd stars a - dan - cing Up - on the shin - ing lake; The

spell of moon-light ma-gic, — Up - on our hearts is laid, — And

spell of moon-light ma-gic, ma-gic, Up - on our hearts is laid, — And

so we come, fair la-dies, — With our joy - ous ser - e - nade, — And

so we come, fair la-dies, — With our joy - ous ser - e - nade, ser-e-nade, And

so we come, fair la-dies, — Without our joy - ous ser - e - nade! —

so we come, fair la-dies, — Without our joy - ous ser - e - nade! —

*rall.*

*rall.*

*rall.*

*rall.*

# No 9. STOP, LOOK AND LISTEN!

Tom

Allegretto moderato

*ff* (Train Whistle in Orchestra) *ff<sub>z</sub>*

*mf*

1. What's the world com-ing to an - y-how? Oh, how do they get that way?\_\_\_\_  
 2. What is it all a-bout an - y-way, This think-ing with dead men's brains?\_\_ When

*mf*

"Don't do this" and "Don't do that," Thro' - out the live - long day.\_\_\_\_  
 Youth's ro-mance is call - ing us Down witch-ing moon - lit lanes!\_\_

*mp*

Stop, look and lis - ten!\_\_\_\_ And fol-low the writ - ten rule.\_\_\_\_ They  
 Stop, look and lis - ten!\_\_\_\_ The sign of the man who's meek:\_\_\_\_ The

*mp*



steer your course from a must-y book In the an - chor'd ship call'd "School?"  
worth while goal is the one at-tain'd By the fel-low with nerve and cheek.

*f*

## REFRAIN

Stop, look and lis - ten! Or the Dick-ens will be to pay!

*mf*

Ding - dong and whis-tle As we speed a-long life's high - way.

Stop, look and lis - ten! There is noth-ing that you can say!

Ding - dong and whis-tle! Oh, how do they get that way?

8

## No 10. I DON'T KNOW WHY I LUB HIM

Dinah

Moderato tranquillo

*mp*

1. I —  
2. He's a

*mf*

don't know why I lub him, Dis no-count man ob mine. He's a  
shift-less, wuth-less nig-gah, A no-count dro-nin' bee. He's

wuth-less piece ob fur-ni-ture, But how dat man does shine! He  
al-ways laz - y - in' a-roun'— Just plain no-count is he! It

*p*

\* N.B. This song must not be *burlesqued*, even though DINAH is a *comedy character*; but should be sung like a Negro Spiritual with earnest feeling. It will get "over" much better.

C. W. C.

tri - fles wid de la-dies suah! But dat's a fault I'se gwan-na cuah: His  
seems lak when dey's work a - roun' Dis Mar-cus John - son cain't be foun': But

faults are ma-ny, vir-tues few, But to\_ dis man I must be true.  
when de stars are shin - in' bright He's all\_ doll'd up and spar-kin' right.

## REFRAIN

*mp (with great expression and feeling)*

Oh,\_ Mar-cus A - dam John-son, Dere's no one jes'\_ lak you: Tho'you're

no-ac-count and wuth-less Ma\_ love foh you\_ is\_ true! Oh,\_



Mar-cus A - dam John-son, I'se long-in' heah foh you! Oh,—

Mar-cus A - dam John-son, I'se long-in' heah foh

you, I'se long-in' heah foh you! Hm.

*(Swaying to*

*the rhythm)*

*rall.*

*Hm.*

*(Optional)*

*rall.*

# No 11. THE EVENING DUSK IS FALLING

## SERENADE

Boys' Voices outside

Tune Uke. Thus

A D F# B

A la Barcarolle (not too slow)

The piano introduction is in G major (one sharp) and 6/8 time. It begins with a melody in the right hand, marked *mf* (mezzo-forte). The left hand provides a harmonic accompaniment with chords and single notes. The piece has a gentle, lullaby-like quality.

The vocal section features Tenors and Basses. The Tenors enter with the melody, marked *mp* (mezzo-piano). The Basses enter with a harmonic accompaniment, also marked *mp*. The piano accompaniment continues with a steady accompaniment. The lyrics are: "The eve - ning dusk is fall - ing — O'er".

The vocal section continues with the Tenors and Basses. The Tenors enter with the melody, marked *mp*. The Basses enter with a harmonic accompaniment, also marked *mp*. The piano accompaniment continues with a steady accompaniment. The lyrics are: "lake and wood-land glade; — The whip-poor-will is call - ing — Thro'".

deep of for-est shade; Ah,— how the moon-beams spar-kle— On

deep of for-est shade; Ah,— how the moon-beams spar-kle, spar-kle On

— — — — —

dew - y leaf and blade! — And how the wood-land ech-oes — With our

dew - y leaf and blade! — And how the wood-land ech-oes — With our

— — — — —

joy - ous ser - e - nade, — And how the wood-land ech-oes — With our

joy - ous ser - e - nade, ser-e-nade, And how the wood-land ech-oes — With our

— — — — —



joy - ous ser - e - nade! ——— The  
 joy - ous ser - e - nade! ——— The

— — — — —

*ff* *mf*

night wind gen - tly sway-ing ——— The green reeds of the brake ——— Sets  
 night wind gen - tly sway-ing ——— The green reeds of the brake ——— Sets

— — — — —

mir - ror'd stars a - dan - cing ——— Up - on ——— the shin-ing lake; ——— The  
 mir - ror'd stars a - dan - cing ——— Up - on ——— the shin-ing lake; ——— The

— — — — —

spell of moon-light ma-gic — Up - on our hearts is laid, — And

spell of moon-light ma-gic, ma-gic Up - on our hearts is laid, — And

so we come, fair la-dies, — With our joy - ous ser - e - nade, — And

so we come, fair la-dies, — With our joy - ous ser - e - nade, ser - e - nade, And

so we come, fair la-dies, — With our joy - ous ser - e - nade! —

so we come, fair la-dies, — With our joy - ous ser - e - nade! —

*rall.*

Act II  
№12. WHERE IS THE GHOST

43

Ensemble

Moderato misterioso

Piano introduction in B-flat major, 4/4 time. The music is marked *Moderato misterioso*. It features a dramatic opening with a *ff* (fortissimo) dynamic in the right hand and a *pp* (pianissimo) dynamic in the left hand. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *3* (triple) in the left hand.

Vocal and piano accompaniment for the song "Where is the Ghost". The vocal parts are for a Chorus of Girls and Boys. The piano accompaniment is in B-flat major, 4/4 time. The music is marked *Moderato misterioso*. The vocal parts enter with a *mp* (mezzo-piano) dynamic, marked *(Spoken)*. They sing "Sh! Sh! Sh! Sh!" in a rhythmic pattern. The piano accompaniment features a *fz* (forzando) dynamic in the left hand and a *pp* (pianissimo) dynamic in the right hand. The piece concludes with a *3* (triple) in the left hand.

CHORUS  
GIRLS

BOYS

*mp* (Spoken)

Sh! Sh! Sh! Sh!

*mp*

Sh! Sh! Sh! Sh!

*fz* *pp*

Sh! Sh! Sh! Sh! Where is the Ghost of Lol-ly-pop Bay?

Sh! Sh! Sh! Sh! Where is the Ghost of Lol-ly-pop Bay?



Where is the Ghost of Lol-ly-pop Bay? Sh! Sh! Sh! Sh!

Where is the Ghost of Lol-ly-pop Bay? Sh! Sh! Sh! Sh!

MARY *mf* He is gone far a-way! —

DICK *mp* He is gone!

Sh! Sh! Sh! Sh! Is he gone?

Sh! Sh! Sh! Sh! Is he gone?

*mf*

Yes, he's gone far a - way!

Yes, he's gone far a - way!

BOYS *mf* So

The first system of the musical score is in 12/8 time. It features a vocal line and a piano accompaniment. The vocal line has two staves, both with lyrics. The piano part has two staves. The key signature has two flats. There are triplets in the vocal line and the piano accompaniment.

now, girls, you see, you have noth-ing to fear, you have noth-ing to fear; Did

(♩ = ♩.)

*mf*

The second system continues the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves. The piano part has two staves. The key signature has two flats. There are triplets in the vocal line and the piano accompaniment.

we not tell you — to be — of good cheer? —

The third system continues the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves. The piano part has two staves. The key signature has two flats. There are triplets in the vocal line and the piano accompaniment.

## GIRLS

*f*

Ah, yes, that is true, But Fear is a cru-el mas-ter,— Good

*f*

sense said, "Go slow!"— But our feet just went fast-er!—

*ff*

Oh, a

BOYS

Oh, a



*f*

ghost is a ter - ri - ble bug - a - boo, But we don't care to

*f*

ghost is a ter - ri - ble bug - a - boo, But we don't care to

meet one. \_\_\_\_ Of course we know there is no such thing, But

meet one. \_\_\_\_ Of course we know there is no such thing, But

we don't care to greet one! \_\_\_\_ A ter - ri - ble, ter - ri - ble,

we don't care to greet one! \_\_\_\_ A ter - ri - ble, ter - ri - ble,

ter-ri-ble ghost, A hor-ri-ble, hor-ri-ble, hor-ri-ble host, A

ter-ri-ble ghost, A hor-ri-ble, hor-ri-ble, hor-ri-ble host, A

*mp* *mp* *mp*

ter-ri-ble, ter-ri-ble, hor-ri-ble, hor-ri-ble, aw-ful ghost!

ter-ri-ble, ter-ri-ble, hor-ri-ble, hor-ri-ble, aw-ful ghost!

*A*

MOLLY *mf* Where is the

HARRY *mf* Where is the

TOM *mf* Where is the

*Più mosso*

*ff* *fz* *fz*

Ghost, Where is the Ghost, Where is the Ghost of Lol-ly-pop Bay?

DICK

Ghost, Where is the Ghost, Where is the Ghost of Lol-ly-pop Bay? He is

Ghost, Where is the Ghost, Where is the Ghost of Lol-ly-pop Bay?

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and melodic lines, including a prominent eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the final chord of the piano part.

MIDGE

Is he gone?\_\_

DICK

gone!\_\_

GIRLS *mf*

Yes, he's gone, gone\_ far a - way.

BOYS *mf*

Yes, he's gone, gone\_ far a - way.

The piano accompaniment continues with a grand staff. It includes a variety of musical textures, such as block chords, moving lines, and a final cadence. A fermata is also present over the final chord of the piano part.



MOLLY *mp* (catch a breath) (catch a breath)

We ran and we ran, Till we're all out of breath! That

MIDGE *mp*

We ran and we ran, Till we're all out of breath! That

(♩ = ♩)

*mp*

ter-ri-ble ghost Al-most scared us \_\_\_\_\_ to death. Oh, *f*

ter-ri-ble ghost Al-most scared us \_\_\_\_\_ to death. Oh, *f*

*f*

say do you know The shock to your sen-ses To feel your-self leap-ing Deep

say do you know The shock to your sen-ses To feel your-self leap-ing Deep

Con moto

swales and high fen-ces!

swales and high fen-ces!

Con moto

*ff*

CHORUS

*f*

Oh, a ghost is a ter-ri-ble

*f*

Oh, a ghost is a ter-ri-ble

*f*

bug - a - boo, But we don't care to meet one; — Of

bug - a - boo, But we don't care to meet one; — Of

*b*

course we know there is no such thing, But we don't care to

course we know there is no such thing, But we don't care to

greet one! \_\_\_\_\_ A ter - ri - ble, ter - ri - ble, ter - ri - ble ghost, A

greet one! \_\_\_\_\_ A ter - ri - ble, ter - ri - ble, ter - ri - ble ghost, A

hor - ri - ble, hor - ri - ble, hor - ri - ble host, A ter - ri - ble, ter - ri - ble,

hor - ri - ble, hor - ri - ble, hor - ri - ble host, A ter - ri - ble, ter - ri - ble,



hor - ri - ble, hor - ri - ble, aw - ful ghost!

hor - ri - ble, hor - ri - ble, aw - ful ghost!

*fz* *A*

*DANSE GROTESQUE*

*fz* *A*

*ffz* *il basso marcato*

*fz* *A*

*fz* *A*

*fz* *A*

## No 13. MARY, MARY, DEAR

Dick and Chorus

Tempo di Valse

*poco*

Piano introduction in 3/4 time, key of B-flat major. The music features a waltz-like melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Tempo di Valse' and the dynamics include *ff* (fortissimo) and *poco* (poco).

*mf* DICK

1. When you smile dark days grow bright,  
 2. When a smile is in your eyes,

*rall.**a tempo*

First vocal entry by Dick, marked *mf*. The piano accompaniment includes a *rall.* (rallentando) section followed by a return to *a tempo*. The dynamics range from *mf* to *ff*.

Ma - ry, Ma - ry, dear! When you frown bright  
 Ma - ry, Ma - ry, dear! Al - ways will there

Second vocal entry and piano accompaniment. The piano part features a waltz-like melody in the right hand and a supporting bass line in the left hand. The dynamics range from *mf* to *ff*.

day is night, Ma - ry, Ma - ry, dear!  
 be blue skies, Ma - ry, Ma - ry, dear!

Third vocal entry and piano accompaniment. The piano part features a waltz-like melody in the right hand and a supporting bass line in the left hand. The dynamics range from *mf* to *ff*.

*mp*

All the mel - o - dy of spring, All the  
Spring - time bloom and au - tumn haze, And the

*mp*

songs the wood - birds sing, In my heart are  
glad - voiced sum - mer days, Ech - o thro' my

wa ken'd, dear, When you are near, when you are  
heart, my dear, When you are near, when you are

near, When you are near, When you are near. 1. near.  
near, When you are near, When you are



*f*

When a smile is in your eyes, Ma - ry,

*CHORUS*

When a smile is in your eyes, Ma - ry,

When a smile is in your eyes, Ma - ry,

Ma - ry, dear, Al - ways will there

Ma - ry, dear, Al - ways will there

Ma - ry, dear, Al - ways will there

be blue skies, Ma - ry, Ma - ry, dear!

be blue skies, Ma - ry, Ma - ry, dear!

be blue skies, Ma - ry, Ma - ry, dear!

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into three systems. The first system contains the first line of the chorus, which is repeated three times. The second system contains the second line of the chorus, also repeated three times. The third system contains the third line of the chorus, repeated three times. The piano accompaniment consists of chords and arpeggiated figures in both the right and left hands. The lyrics are written below the vocal staves, and the piano part is written on grand staves.

Spring - time bloom and au - tumn haze.

Spring - time bloom and au - tumn haze.

Ech - o thro' my

And the glad - voiced sum - mer days, Ech - o thro' my

And the glad - voiced sum - mer days, — Ech - o thro' my

heart, my dear, When you — are near, when you — are

heart, my dear, When you — are hear, when you — are

heart, my dear, When you — are near, when you — are

near, When you are— near, when you— are near. —

near, — When you are— near, when you— are near. —

near, — When you are near, when you— are near. —

*vivo*

Detailed description: This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts have lyrics: "near, When you are— near, when you— are near. —". The piano accompaniment features chords and moving lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a *vivo* marking.

*ffz*

Detailed description: This system continues the piano accompaniment from the previous system. It features a grand staff with treble and bass clefs. The music includes a series of chords and moving lines. A *ffz* (fortissimo, forzando) marking is present. The system concludes with a double bar line.



Professor Flint

Moderato espressivo

*mf molto legato*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a harmonic accompaniment of chords. The second system continues the melodic line in the treble and adds a more active bass line with eighth notes. The tempo is marked 'Moderato espressivo' and the dynamics are 'mf molto legato'.

*mp*

1. My Moon of Dreams rides fair and bright \_\_\_\_\_  
 2. A-cross the drear-y des-ert years, \_\_\_\_\_

This system contains the vocal entry and the first system of piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The dynamics are marked 'mp'. The piano part features a melodic line in the treble and a harmonic accompaniment in the bass. The vocal line follows the lyrics provided.

A - cross the far-flung night-sky blue. \_\_\_\_\_  
 High-freight-ed with fond hopes and dreams, \_\_\_\_\_

This system contains the vocal entry and the second system of piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The dynamics are marked 'mp'. The piano part features a melodic line in the treble and a harmonic accompaniment in the bass. The vocal line follows the lyrics provided.

Old hopes, long gone, a - wak - en now To  
My car - a - van comes home to-night To

whis - per - ings of dreams come true, — To  
shel - t'ring palms and run - ning streams, — To

whis - per - ings of dreams come true. — The  
shel - t'ring palms and run - ning streams. —

*rall.* *mf*

*REFRAIN*  
*a tempo*

win - ter of my wait - ing has been long; I

*mf a tempo*

kept no count of spring nor au-tumn moon, \_\_\_\_\_ But

on - ly knew that out the mys - tic East My

car - a - van would home some night in June, \_\_\_\_\_ My

car - a - van would home some night in June. \_\_\_\_\_



# №15. A GHOST! A GHOST!

Midge, Molly and Chorus

*Allegretto con spirito*

GIRLS

*ff*

*Allegretto con spirito*

*ff*

ghost! A ghost! A spec-tre dread

Come to haunt us

ghost! A ghost! A spec-tre dread

Come to haunt us

from the dead! The night with aw-ful fear is fill'd,

from the dead!

The night with

*tenuto*

Our beat-ing hearts are all but  
aw - ful fear is fill'd, Our beat-ing hearts are all but

*mf* MIDGE

He made a lunge-ing grab at me! He's tall as  
still'd. \_\_\_\_\_  
still'd. \_\_\_\_\_

*mf*

yon - der lone pine tree! \_\_\_\_\_

*f* A  
A ghost! A ghost! A

MOLLY *mf* I

spec-tre dread Come to haunt us from the dead!

spec-tre dread Come to haunt us from the dead!

saw his eyes like burn - ing coals! His cry was the shriek of

*mf*

long-lost souls!

THIRD GIRL

His robe was a shroud of gleam - ing white, And he



came like the wind in his aw - ful flight!

FOURTH GIRL

His laugh was the rat-tle of

dead men's bones! And deep in his chest I heard those groans!

FIFTH GIRL

A

blue flame spat, where he touch'd the ground! And his voice was the howl of a

grave-yard hound!

SIXTH GIRL

He grabb'd for me! Oh, a nar - row miss! And his

croak of rage was a rat - tler's hiss!

GIRLS *f*

He grabb'd for her! What a

BOYS *f*

He grabb'd for her! What a

nar - row miss! And his croak of rage was a rat - tler's hiss. The

nar - row miss! And his croak of rage was a rat - tler's hiss. The

night with aw - ful fear is fill'd, Our beat - ing hearts are

night with aw - ful fear is fill'd, Our beat - ing hearts are

all but still'd! A

all but still'd! A

*ff* ghost! A ghost! A spec-tre dread Come to haunt us

*ff* ghost! A ghost! A spec-tre dread Come to haunt us





# № 16. CONFESSION

69

Mary, Midge, Molly, Miss Steel, Dinah and Girls

*Allegretto*

*mf* GIRLS

Con - fes - sion is good for the

soul, 'tis said, So let us con - fess and be free of our dread.

*First two Girls*

It

MARY AND DINAH

It

might have been us. If it was we are sor - ry.

might have been us! Oh, we can't tell a sto - ry!

*Two more Girls*

It

MIDGE AND MOLLY

It might have been us, For we

might have been us! Oh, it makes us feel cheap!

MISS STEEL

walk in our sleep! Girls, this

*Two Girls*

It might have been us ---



MISS STEEL

non - sense must stop! Girls, this

*Two Girls*

It might have been us—

lev - i - ty drop!

*All the Girls*

Con - fes - sion is good for the soul, 'tis said, So

*slower*

let us con-fess and be free— of our dread!

# No 17. FINALE

Boys and Full Chorus

**TENORS**  
*Allegro moderato*

**BOYS** *mf*

Oh, he is laid, The dear old ghost,

**BASSES** *mf*

Oh, he is laid, The dear old ghost,

*Allegro moderato*

*ff*

*mf*

Laid out cold by the heels! And we may sleep Both long and deep Full

Laid out cold by the heels! And we may sleep Both long and deep Full

free of girl-ish squeals. A - gain we go With foot-steps slow To class-room and to

free of girl-ish squeals. A - gain we go With foot-steps slow To class-room and to

book, To tune the mind With must-y grind Far from a moon-lit nook. May

book, To tune the mind With must-y grind Far from a moon-lit nook. May

his bones rest! Our dear old ghost, He was a friend-ly skate! U -

his bones rest! Our dear old ghost, He was a friend-ly skate! U -

nit - ed he Our schools, and we Can now co - ed - u - cate.

nit - ed he Our schools, and we Can now co - ed - u - cate.



*ff a tempo*

## FULL CHORUS

SOPRANO and ALTO

Co - ed - u - ca - tion is a sys - tem good and wise! Co - ed - u -

TENOR and BASS

Co - ed - u - ca - tion is a sys - tem good and wise! Co - ed - u -

ca - tion is a thing we greatly prize! When by this chart our course we steer Our

ca - tion is a thing we greatly prize! When by this chart our course we steer Our

days will all be full of cheer, No hours of bore - dom need we fear With

days will all be full of cheer, No hours of bore - dom need we fear With

*ff* *rall.*

co - ed - u - ca - tion, With co - ed - u - ca -

*rall.*

co - ed - u - ca -

*ff*

*Allegro*

tion!

tion!

*Allegro*

*ff*

SOPRANO

GIRLS

*mf*

On Lol - ly - pop Bay, On Lol - ly - pop Bay, We

ALTO

*mf*

On Lol - ly - pop Bay, On Lol - ly - pop Bay, We

*mf*

tend to our du-ties And nev-er de-lay! Our pro-gram is sched-uled With

tend to our du-ties And nev-er de-lay! Our pro-gram is sched-uled With

care ev-'ry day- Eight hours for stu-dy Two hours for play.

care ev-'ry day- Eight hours for stu-dy Two hours for play. On

*mf* (with mock sorrow) *rall.*

On Lol-ly-pop Bay, On Lol-ly-pop,— Lol-ly-pop—

*mf* *rall.*

Lol-ly-pop Bay, On Lol-ly-pop,— Lol-ly-pop—

*mf* *rall.*



*a tempo* *f*

Bay! \_\_\_\_\_ On Lol-ly-pop Bay, On Lol-ly-pop Bay, The

*a tempo* *f*

Bay! \_\_\_\_\_ On Lol-ly-pop Bay, On Lol-ly-pop Bay, The

*a tempo* *ffz* *f*

sys-tem is per-fect, they say, \_\_\_\_\_ Oh, may we not find it too

sys-tem is per-fect, they say, \_\_\_\_\_ Oh, may we not find it too

*poco rall.*

ea-sy to stray A-way from the rul-ings of Lol-ly-pop Bay, A-

*poco rall.*

ea-sy to stray A-way from the rul-ings of Lol-ly-pop Bay, A-

*poco rall.* *f*

*cresc.*

way from the rul-ings of Lol-ly-pop Bay, of Lol-ly-pop, Lol-ly-pop,

*cresc.*

way from the rul-ings of Lol-ly-pop Bay, of Lol-ly-pop, Lol-ly-pop,

*cresc.*

Lol-lypopLol-ly-pop, Lol - - ly-pop Bay! .....

Lol-lypopLol-ly-pop, Lol - - ly-pop Bay! .....

8

## FULL CHORUS

Tempo I

SOPRANO and ALTO  
Meno mosso

*mf*

Keep the happy heart-rhyme, That's the way to do!

TENOR and BASS

*mf*

Keep the happy heart-rhyme, That's the way to do!

Meno mosso

*rall.*

Tempo I

*f*

*mf*

Sun keeps on a - shin - ing All the long day thro'; Send-ing gleam-ing

Sun keeps on a - shin - ing All the long day thro'; Send-ing gleam-ing

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts have the lyrics "Sun keeps on a - shin - ing All the long day thro'; Send-ing gleam-ing". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords marked with a '7'.

rays down When the skies are blue, Find-ing rifts in ev - 'ry cloud To

rays down When the skies are blue, Find-ing rifts in ev - 'ry cloud To

The second system continues the musical score with the same vocal and piano parts. The lyrics are "rays down When the skies are blue, Find-ing rifts in ev - 'ry cloud To". The piano accompaniment continues with a similar melodic and harmonic structure.

shine his glad smile thro'.

shine his glad smile thro'. —

The third system concludes the musical score. The vocal parts have the lyrics "shine his glad smile thro'." and "shine his glad smile thro'. —". The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand, with a forte (*ff*) dynamic marking.



*(with good spirit)*

*f*

Smile! The world is sad e - nough — And smiles are all too

*f*

Smile! The world is sad e - nough — And smiles are all too

few! ————— Smile! Some trou - bled heart is need - ing

few! ————— Smile! Some trou - bled heart is need - ing

Hap - py smiles from you! ————— Smile! And flash the

Hap - py smiles from you! ————— Smile! And flash the

sil - ver lin - ing Thro' the storm - y skies! \_\_\_\_\_

sil - ver lin - ing Thro' the storm - y skies! \_\_\_\_\_

Smile till all the world smiles with you, Smil-ing thro' its tears and  
*rall.*

Smile till all the world smiles with you, Smil-ing thro' its tears and  
*rall.*

*fz*

*a tempo* (Curtain falls)

sighs! \_\_\_\_\_

sighs! \_\_\_\_\_

*a tempo*

*fz*

















2.11.64-MCD

Cadman, Charles Wakefield

[The ghost of Lollypop  
Bay. Piano-vocal score.

English]

The ghost of Lollypop Bay

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